Arroyo Seco Corridor Interpretive Grant Signage and Wayfinding Guidelines

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These guidelines have been developed to form the basis for the design, programming and implementation of a cohesive signage and wayfinding system linking four major transportation modes (the Arroyo Seco Parkway– formerly Pasadena Freeway, local streets, Metro's Gold Line, a network of bicycle routes and pedestrian rights-of-way) with business districts and interpretive sites within the Arroyo Seco Corridor. This effort is part of the "Interpreting the Arroyo Seco" grant to develop a comprehensive Interpretive & Marketing Plan for the Arroyo Seco Parkway National Scenic Byway (ASPNSB). This work is also supportive to the FHWA's required Corridor Management Plan being finalized concurrently.

The overall purpose of these wayfinding guidelines dovetails with the larger goal of the strategic plan, which in essence is a reimagining of the Arroyo Seco Corridor– bringing back to life visions for the area that have been lost or covered over by a lack of cohesive planning and decades of neglect; revitalizing business districts that once thrived, enhancing the visitor experience and bringing a better quality of life to its residents.

A key element to the rebirth of the Arroyo Seco is the restoration of its waterway– in fact, none of the human activities in the Corridor, from the indigenous lifestyle of its earliest inhabitants, the Tongva (Gabrieliño) Indians, to the wide-ranging activities of today's diverse urban population, would have occurred here had the watershed and environment of the Arroyo Seco not been such a significant resource. Bearing this in mind, every recommendation, no matter how seemingly insignificant, must be weighed against the need for sustainability, and the notion of sustainability must become part of every conversation about the future of this precious resource.

Lastly, for these guidelines to remain relevant, it will be important to update them as projects within the Corridor become implemented. The urban landscape is fluid and changing, and wayfinding must be responsive to those changes in order to be effective.

The research phase of this process involved in-depth field surveys and photographic documentation along each transportation corridor, and visits to most of the 30+ interpretive sites and their surrounding neighborhoods; meetings and communications with key agencies and other stakeholders (among them Caltrans, Highland Park-Garvanza HPOZ Board, Angels Walk LA, Los Angeles Neighborhood Initiative, City of Pasadena Department of Public Works), and review of information from additional agencies and organizations, including LA Metro, Mountains Recreation and Conservation Authority, Los Angeles Department of Transportation, Los Angeles Department of Recreation and Parks, Highland Park Heritage Trust, Arroyo Seco Foundation, Arroyo Arts Collective, LA County Bicycle Coalition, Friends of the Los Angeles River, Los Angeles River Center and Gardens, Audubon Center at Debs Park, Historical Society of Southern California, Museums of the Arroyo, Friends of the Southwest Museum, Los Angeles Conservancy, The Gamble House, The Huntington Library, Art Collections & Botanical Gardens and the Theodore Payne Foundation.

Thorough study and analysis of the information gathered from these sources, along with the consultant's extensive experience in the fields of environmental graphic design and wayfinding has informed the recommendations in the following document.

Acknowledgements

We would like to thank Linda Taira for her gracious assistance with coordination, as well as the other members of the Caltrans team for their expertise and insights about the Arroyo Seco Parkway. Thanks also to Rosa Laveaga and Elise Jackson of the City of Pasadena's Department of Public Works/Parks and Natural Resources Division who were generous in sharing information about Pasadena's ongoing plans for the parks of the Arroyo Seco. Additionally we would like to thank Amy Inouye & Stuart Rapeport of Future Studio for providing us a window into the vibrant communities of Highland Park and Garvanza. Lastly, special thanks are due to Nicole Possert of the Arroyo Guild for her limitless enthusiasm and support for this project.

Modes of Transportation

Figueroa Street Tunnels, c. 1938

Arroyo Seco Parkway

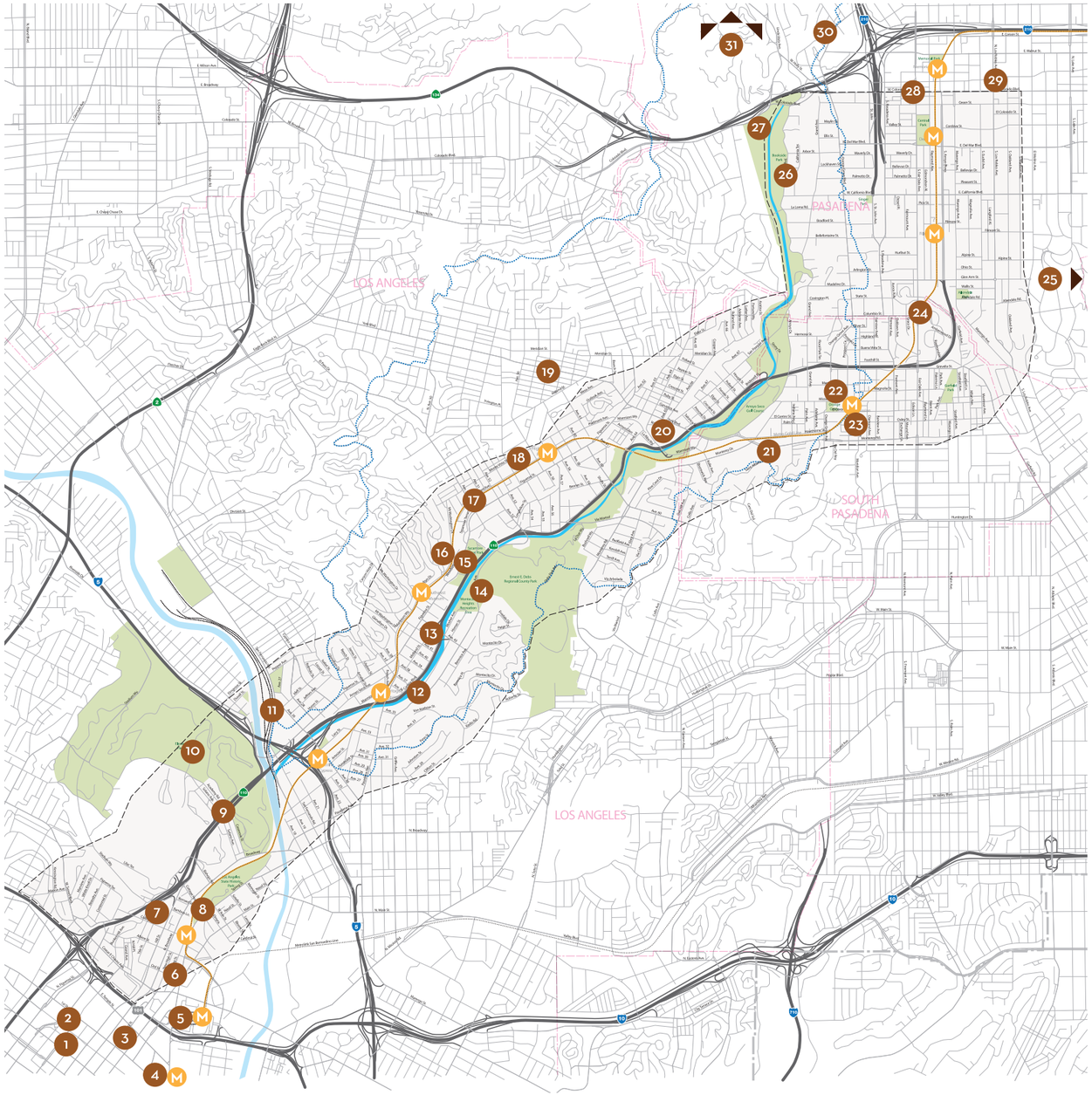
History:

The Arroyo Seco Parkway was the first "freeway" built in California and the western United States. Construction began in March of 1938 and was completed in December of 1940. The road remains largely as it was on opening day, though plants in its median have for the most part given way to a concrete divider. All of the bridges built during parkway construction remain, as do four older bridges that crossed the Arroyo Seco before the 1930s. The Arroyo Seco Parkway is designated a National Scenic Byway, State Scenic Highway and National Civil Engineering Landmark and was listed in the National Register of Historic Places in 2011.[1]

Parkway Signage and Wayfinding:

The "Inventory of Interpretive Assets Report" for the ASPNSB identifies a number of resources along the Arroyo Seco Parkway as key visitor attractions, including the Parkway itself (see map on opposite page). Critical to providing visitor awareness of these destinations is the incorporation of signage into the existing Parkway sign system.

1. Gruen, J. Philip; Lee, Portia (August 1999): Arroyo Seco Parkway (Historic American Engineering Record No. CA-265)



Arroyo Seco Corridor Interpretive Sites

1 Grand Avenue Museums and Sites
2 Disney Concert Hall
3 Los Angeles City Hall
4 Japanese American National Museum / Little Tokyo
5 Union Station
6 Phillippe's
7 Chinatown
8 Los Angeles State Historic Park
9 Arroyo Seco Parkway
10 Elysian Park
11 Los Angeles River Center and Gardens
12 Heritage Square
13 Lummis Home
14 Audubon Center at Debs Park
15 Sycamore Grove Park
16 Southwest Museum of the American Indian
17 Avenue 50 Studio
18 Highland Park
19 Galco's Soda Pop Stop
20 Judson Studios
21 Arroyo Seco Accomodations
22 South Pasadena
23 South Pas. Historical Museum (Meridian Iron Works)
24 The Raymond Restaurant
25 Huntington Library, Art Collections & Botanical Gardens
26 Arroyo Craftsman Neighborhood
27 Lower Arroyo Park
28 Old Pasadena
29 Pacific Asia Museum
30 The Gamble House
31 Angeles National Forest

A successful destination wayfinding program for the Arroyo Seco Parkway should consist of a group of related elements:

I. Parkway Identity Signs
II. Scenic Byway Identification Markers
III. Parkway Destination Signage
IV. Off Ramp Intersection Signage
V. Treatments to Rail Bridges and Pedestrian Overpasses

I. Parkway Identity Signs

Identity signs are crucial for signaling that motorists are entering the historic Arroyo Seco Parkway; these should be memorable designs, easy to read but with a level of detail that sets them apart from typical highway signs.

A. We propose the addition of a monument sign identifying the Arroyo Seco Parkway for southbound traffic entering the Parkway at East Glenarm Street (photo 1).

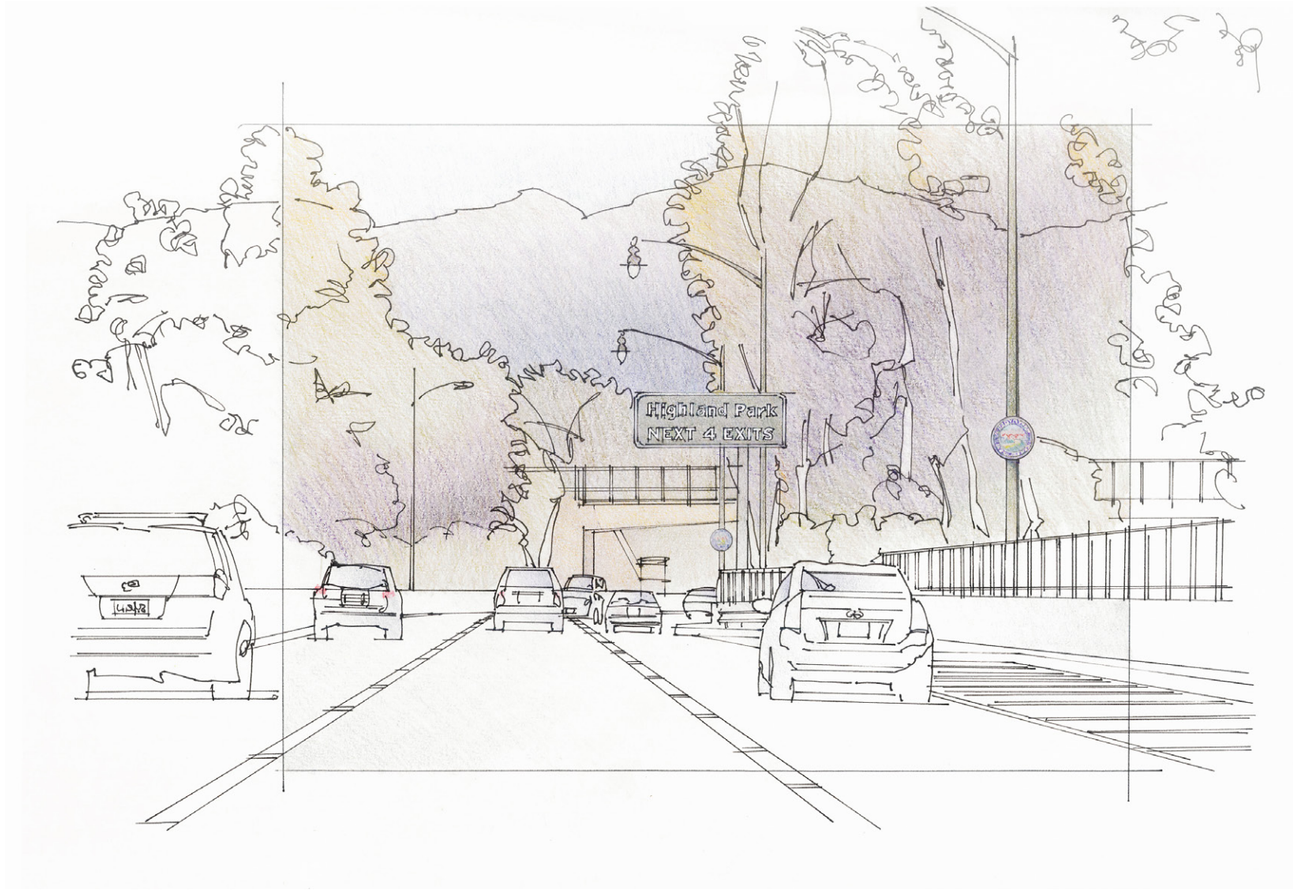
B. As well, we propose that the existing monument sign, northbound just past the Stadium Way/Hill Street exit (photo 2) be upgraded to reflect the current brand identity for the Arroyo Seco. This can be accomplished utilizing the existing structure and a simple cosmetic addition.

C. Lastly we recommend that the post-mounted identity sign between Avenue 26 and Marmion Way, just north of the 5 Freeway transition (photo 3), be replaced with an updated panel to maintain consistency.

1. Proposed monument sign location, southbound Parkway at Fair Oaks Bl. exit

2. Existing monument sign, northbound just past Stadium Way/Hill Street exit

3. Existing post-mounted sign, northbound between Ave. 26 and Marmion Way



5. Sketch of northbound Parkway at Sycamore Grove Park, showing proposed Scenic Byway markers affixed to existing light standards

II. Scenic Byway Identification Markers:

We propose adding a special scenic byway marker, similar to the markers used for other scenic roadways (photos 4a-e) to augment the Parkway Identity signage. The idea is to reinforce awareness that this is a special historic roadway of interest in and of itself, per the National Scenic Byway designation. These markers can be affixed to existing lighting standards where practical, or attached to new poles at appropriate intervals. Our proposal is that these elements be small, multicolored and with a different background shape, perhaps round, to further differentiate them from other signs in the system (see rendering at left).

4. (a-e)

6. Signs too far from destinations can lead to ambiguity

7a. Poorly located bridge height indicator blocking directional signs

7b. Conflicting sign placement hampers communication

III. Parkway Destination Signage:

The Parkway was originally designed for a lower traffic volume than it accommodates today, and built when speeds were markedly slower, with more curves than is typical for more modern freeways. It was originally engineered with an optimal speed of 45mph; today's posted speed limit is 55mph, but many motorists travel at speeds in excess of 60mph. Thus there is a critical safety factor with respect to wayfinding. In the effort to provide clear wayfinding direction to motorists, a few key concepts must be considered:

A. There should not be more signage than absolutely necessary to convey the information required. Too many signs create visual clutter that can hamper the motorist's ability to navigate the roadway.

B. A good dictum for any wayfinding program is "the right information, at the right time." Another way to think about it is progressive disclosure: i.e. just enough information at each juncture and not too much. The placement of any new signs must be carefully considered with clarity and safety as the ultimate goals; destination signage should be placed within a reasonable distance from the intended off ramp, giving motorists ample warning time before decision points but not so far in advance as to create ambiguity (photo 6).

C. It is important to always consider drivers' sightlines when deciding placement of any signs– the faster the speed of traffic, the longer the viewing angles required (photo 7a, b).

D. The desire to minimize the overall number of new sign panels must be balanced by the need for clarity; while grouping messages will reduce the number of signs, no sign panel should contain more than three destinations (photo 8). Messaging on any new signs should be straightforward and, wherever possible, new destination signage should replace existing signs that are less than optimal (photo 9).

E. Background color is an important factor in the hierarchy of messaging along the Parkway. Currently green signs denote street off ramps, while blue signs are reserved for emergency services such as hospitals; yellow signs are for traffic control and bridge heights, white signs for lane information. We propose the use of a medium-value brown background for destination signage, differentiating these signs clearly from the rest of the system– the brown color is more neutral in the landscape and will recede more than the other signs, creating a secondary read that won't compete as much for attention (photo 10). Such a color is also within the family of colors currently used to denote State Historical Landmarks, an apt association– this should also help to clarify the entire system.

F. All new directional signage along the Parkway should adhere to Caltrans standards for typography, materials and construction. The idea is to integrate destination signage as completely as possible into the existing system.

8. An example of multi-destination messaging

9. Ambiguous message created by merely 'tacking on' a new sign; the entire sign panel should be replaced in cases like this

10. Background color can cue the motorist to a messaging hierarchy

12. Haphazard installation results in visual clutter

13a. Clarity is achieved with a more uniform approach

13b.

13c.

IV. Off Ramp Intersection Signage:

Signage at intersections at the end of key off ramps will be critical to seamlessly directing motorists to byway destinations as they navigate the transition to city streets.

A. Signage at such decision-points should be carefully considered, with additional trailblazer signs at periodic intervals along surface street destination routes for support. Clutter at these locations is to be avoided (photo 12). To this end, judicious grouping of messages at common locations is encouraged (photos 13 a-c).

B. These signs should have consistently colored backgrounds that relate to but need not be identical with the backgrounds of Parkway destination signs.

C. These signs also present potential opportunities to incorporate a more “Arroyo-specific” graphic direction than the standard Parkway signage through use of form, color, typography, and special details or graphic elements (such as the inclusion of a version of the Arroyo brand identity, perhaps at the top of the support pole).

V. Treatments to Rail Bridges and Pedestrian Overpasses:

Bridges and overpasses themselves offer unique opportunities to communicate information about the area.

A. To help provide more public awareness of the interconnected modes of travel in the corridor and promote Metro ridership, we recommend adding signage on the two Metro bridges that cross the Parkway, indicating these as part of the Metro Gold Line route (photos 14, 15).

B. There are two pedestrian overpasses (photo 16) that cross the Parkway– we recommend that the exterior faces of these overpasses be painted, not only to freshen their appearance, but to clearly signal attractive pedestrian routes that can potentially draw visitors to explore the Arroyo by foot, as well as provide further linkage to the identity of the Arroyo Seco as an historic and natural attraction (our color recommendation would be subtle hues from nature to harmonize with the Arroyo Seco's parkland environments and to clearly differentiate these bridges from the gray concrete of the surrounding structures).

14. Original 1896 AT&SFR trestle bridge at Avenue 61

15. Metro bridge at Avenue 26

16. Pedestrian overpasses: an opportunity to further the identity through color

Northbound Gold Line train, Chinatown Station

Metro Gold Line

History:

The Metro Gold Line is a light rail system running from Pasadena through downtown and East Los Angeles, entering service in 2003. Connections to Metro's Red and Purple Lines can be made downtown at Union Station. At this printing the line's northern terminus is Sierra Madre Villa in east Pasadena, with future (Foothill and Eastside) extensions in several phases: the Foothill extension will connect to downtown Azusa, opening in 2014, and a second phase will extend the line to Montclair and Ontario; the Eastside extension will ultimately connect the system from its current southern terminus at Atlantic station in East LA all the way to the San Gabriel River.

The original route of the Gold Line lies within the right-of-way of the Atchinson, Topeka and Santa Fe Railway, and the 700 ft.-long 1896 Santa Fe Arroyo Seco trestle bridge (at Avenue 61 in Highland Park) is a remnant of the original line, and was retrofitted to accommodate the new light rail system during the 1990s (opposite, photos 17, 18). The trestle was named City of Los Angeles Historic-Cultural Monument No. 339 in 1988.[2]

2. Gold Line (Los Angeles Metro), Santa Fe Arroyo Seco Railroad Bridge; http://en.wikipedia.org/wiki/Santa_Fe_Arroyo_Seco_Railroad_Bridge

17. Arroyo Seco trestle during retrofit procedure

18. Northbound Gold Line train traversing the Arroyo Seco

19. Northbound Del Mar station platform and map kiosk

The section of the Gold Line that falls within the Arroyo Seco Corridor contains the following stations (from north to south): Memorial Park, Del Mar, Fillmore, Mission, Highland Park, Southwest Museum, Heritage Square, Lincoln/Cypress, Chinatown, Union Station and Little Tokyo/Arts District.

Metro Gold Line Signage and Wayfinding:

In general, the Gold Line stations are well designed, with good, clear identification signage and accessible maps for rider navigation (photo 19)– the stations express a friendly, yet modern and efficient sensibility, and riding the system is straightforward and easy. As with many urban settings, the issue of graffiti is on-going, and some of the responses to the problem have been less than ideal (for example the yellow identity pylons at the Highland Park station have been touched up in several different shades of yellow, and somewhat haphazardly– this does little to uphold the image of modern functionality that the rest of the system evokes). There are other maintenance issues at some of the stations as well (broken light fixtures, graffiti).

20. Union Station bus transfer and local attractions map

21. Art at the Southwest Museum station (Teddy Sandoval/Paul Polubinskas)

The stations are well appointed with signs particular to rail travel, but there is a dearth of information about the local areas within walking distance of each stop. At certain stations (Union Station and Little Tokyo/Arts District for example), on-platform maps (located within Metro's standardized kiosks) display the local area and some of the local attractions; however they are not particularly geared toward the pedestrian visitor, and in general contain a different order of information, mostly about bus routes and bus transfer locations (photo 20).

The arts program for the Gold Line, which for the most part appears quite successful, seems a bit hit-and-miss with respect to a few of the stations in the Arroyo Seco. In particular, the Southwest Museum station (photo 21), being named after, and adjacent to, one of the Arroyo's most revered cultural institutions, rather than clearly articulating something of the rich cultural history of the area, seems to have catered more to a particular artist's singular vision, one that only obliquely reflects the local history in its choice of iconography.[3] We recommend that any future art and design elements relative to Metro stations in the Arroyo take such considerations into account.

The Angel's Walk LA guides had been available at Union Station, but since the Travelers Aid Society of Los Angeles' Info booth there closed in February 2012, the only visitor information currently available is at Metro's customer service center off Vignes St., which many Gold Line travelers won't see. Assuming the existing booth (located at the west entrance to Union Station) is staffed again in the future, Gold Line travelers will still have to traverse the length of Union Station to access it– an additional information source nearer where visitors exit the trains would be quite helpful.

3. Highland Park Gateway; www.publicartinla.com/Metroart/GoldLine/sandoval

22. Memorial Park station platform

23. Union Station platform lobby

We propose the implementation of a map/info kiosk adjacent to the Gold Line platforms to bridge the gap between rail and pedestrian travel– in fact this might be considered the cornerstone of a successful wayfinding system in the Arroyo Seco, as it can convey a concentrated amount of information in a highly visible location. These would be best placed as close to the platforms as possible, ideally at the sidewalk near each pedestrian exit, and contain information about key visitor opportunities (particularly those singled out as interpretive sites) that are within walking distance of the station. Estimated walk time in minutes should be included in such wayfinding elements. In the case of a location where there is no street egress immediately adjacent to the platform (such as at Union Station and to a lesser degree Memorial Park), we would recommend including such maps in Metro's standard enclosures, mounted on the platform wall at Memorial Park, and wall-mounted immediately downstairs from the platform at Union Station (photos 22, 23).

Two additional ideas for increasing awareness among Gold Line passengers that they are traveling through the Arroyo Seco Corridor could be as follows: a pole-mounted medallion (similar to what might be proposed for the Parkway marker) could be placed at key intervals along the track and/or at the platforms; also, an advertising campaign could be developed for the ad panels within the trains themselves (perhaps funded by partners within the Arroyo), that speaks to local attractions as well as the Arroyo Seco Corridor in general. These are ideas that will require further study and future vetting with Metro.

Looking south from Castle Green along the California Cycleway, c.1900

Bicycle Routes

History:

In 1897, Horace Dobbins of Pasadena and ex-California Governor Henry Harrison Markham won approval from the California state legislature to create an elevated tollway built specifically for bicycle traffic through the Arroyo Seco, intended to connect the cities of Pasadena and Los Angeles. Shortly thereafter the California Cycleway Company bought a six–mile right-of-way from downtown Pasadena to Avenue 54 in Highland Park. A portion of the route, from Pasadena's Hotel Green to the Raymond Hotel, was opened on January 1, 1900 (photo at left and photo 24 opposite). The Cycleway was constructed almost entirely of Oregon pine, elevated to a height of 50 ft. and was wide enough for four cyclists to ride side-by-side. The wood was painted dark green, and the tollway lit with incandescent lights for nighttime use. Had the full route been completed, it would have continued past Highland Park, on through Montecito Heights, crossed the Los Angeles River, passed Elysian Park, and continued to the Plaza in downtown Los Angeles. Unfortunately, due to the slowing of the bicycle craze of the 1890s and the Pacific Electric Railway lines connecting Pasadena to Los Angeles, the Cycleway never turned a profit, and was never extended

beyond the Raymond Hotel into the Arroyo Seco. With the advent of the automobile in the first decade of the 20th century, the structure was dismantled, the wood sold for lumber, and the Pasadena Rapid Transit Company, another failed venture headed by Dobbins to construct a streetcar line, acquired the right-of-way. Later this right-of-way became part of the Arroyo Seco Parkway.[4]

Current Conditions and Future Plans:

With LA County's newly adopted, updated Bicycle Master Plan, it is clear that the bicycle is finally being recognized as a truly viable alternative to the automobile in the region, and the City of Los Angeles' newly proposed bike sharing program, as well as events such as the ground-breaking ArroyoFest of 2003 (photo 25), and the broadly successful semi-annual CicLAvia, demonstrate that cycling has a great deal of support from both city government and Angelenos in general. However, bicycles and automobiles have a history of being somewhat difficult partners on the roadway, and even as awareness of the rights of cyclists seems to be growing, the ideals of a cycling-friendly environment are often compromised by outdated infrastructure, particularly so in the Arroyo Seco.

The current network of bike lanes, routes and the short (2-mile) section of dedicated bike path in the Arroyo channel is patchy at best, and signage is often nonexistent, leaving navigation of a complete route from the Hahamonga Reservoir at the north end of the Arroyo to any point approaching downtown quite up to the rider. The County's new Master Plan is relatively vague in addressing these concerns, leaving the resolution of a continuous plan for the Arroyo Seco, for the most part, in the hands of the various cities along its path.

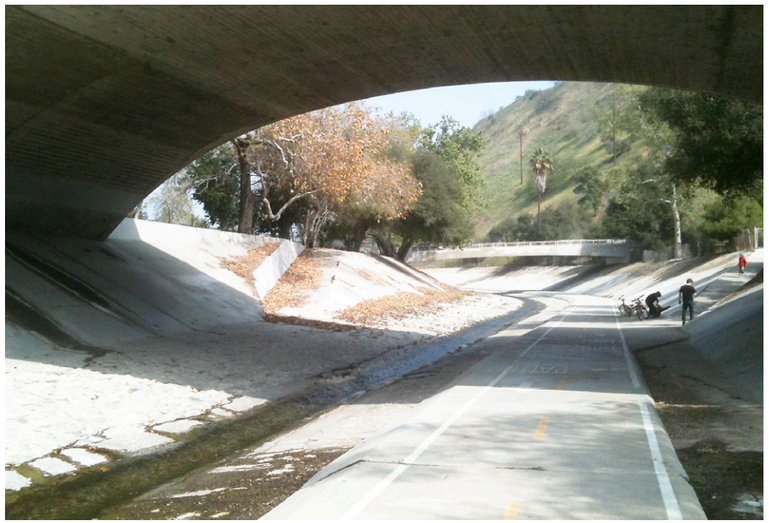
24. Cycleway at the Pasadena Opera House on Bellevue at Raymond, c.1902

25. In 2003 ArroyoFest attracted over 3,000 cyclists, skaters and pedestrians to participate in the first intentional closure of an entire Los Angeles freeway; the image of a freeway serving more benign modes of travel, if only for a few hours, piqued the interest of newspapers across the country and as far away as France and Japan. "The effort to close the Parkway was part of a broader vision for the Arroyo– a model for creating livable communities across Southern California– clean, convenient transportation, accessible parks and open space, an appreciation of both local history and wild nature. A plan for the next Los Angeles."[5]

4. Denham, T. D.: California's Great Cycleway; http://www.fhwa.dot.gov/infrastructure/the_great_cycle_way_.cfm

5. Renner, Marcus.: The People's Freeway; http://www.orionmagazine.org/index.php/articles/article/140/

26. Channel bike path at Sycamore Grove Park

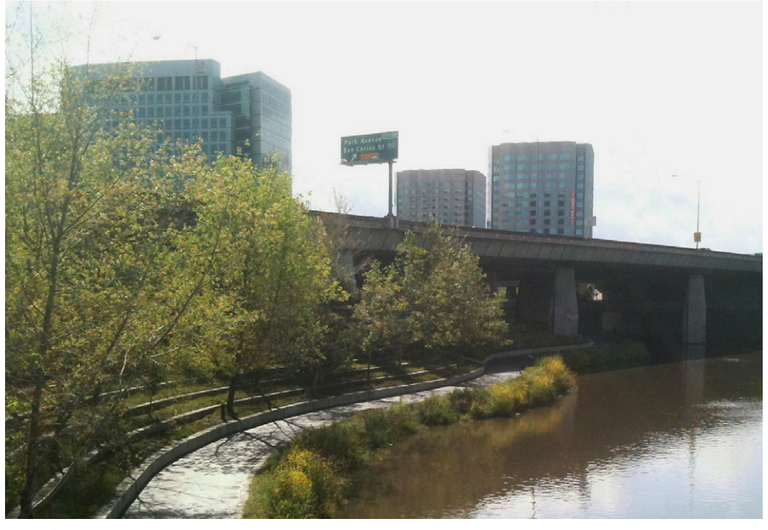


27. Channel bike path at Avenue 60

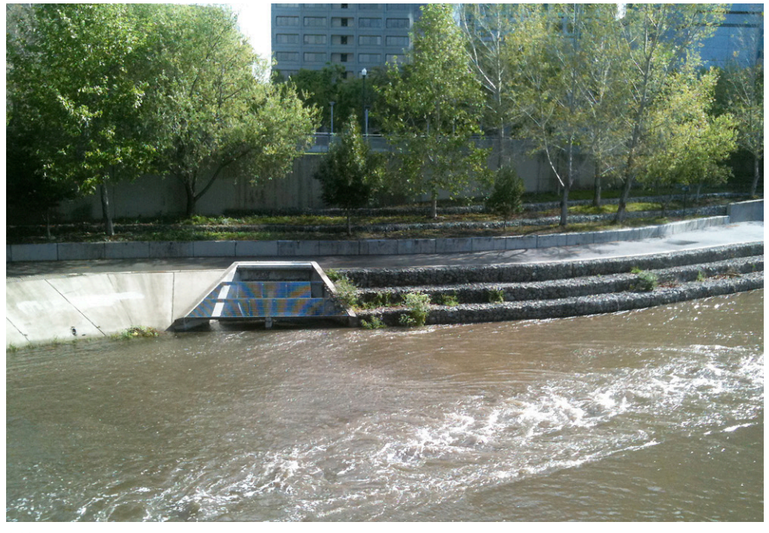
The Los Angeles City Bike Plan, adopted March 2011[6] (see map on pg. 23), is fairly clear– it indicates Figueroa Street as part of its Backbone Bikeway Network, with planned Class II bike lanes from Colorado Boulevard in Eagle Rock to the LA River, and continuing along Avenue 19 to cross the river at both Broadway and Spring Streets (a Class II bike lane has been in place since Dec. 2010 on York Boulevard from Eagle Rock Boulevard to Avenue 55 as well). Additionally the LA City Plan indicates as part of its Green Bikeway Network a continuation of the Arroyo Seco Bikepath south from its current location all the way to the confluence of the Los Angeles River (on close inspection the map does not show it connecting to the LA River Bikepath which runs along that waterway's west bank); the timetable for this extension is indicated as 2011-2020, and hopefully during this time there will be opportunities for community discussion about the merits of revising the current location in the channel bed (photos 26, 27) to something more ecologically sound and cyclist friendly, perhaps nearer the top of the embankment as has been envisioned by bike and environmental advocacy groups; similar to what is shown in these examples of San Jose's Guadalupe River Park restoration project (photo 28 a-d).

An additional small section of bike path/pedestrian trail is proposed as part of the Confluence Gateway project– a short description from the Arroyo Seco Foundation follows: "The '1280' trail will travel along the south rim of the Arroyo through the area directly beneath the Golden State Freeway. The path replaces a maintenance yard

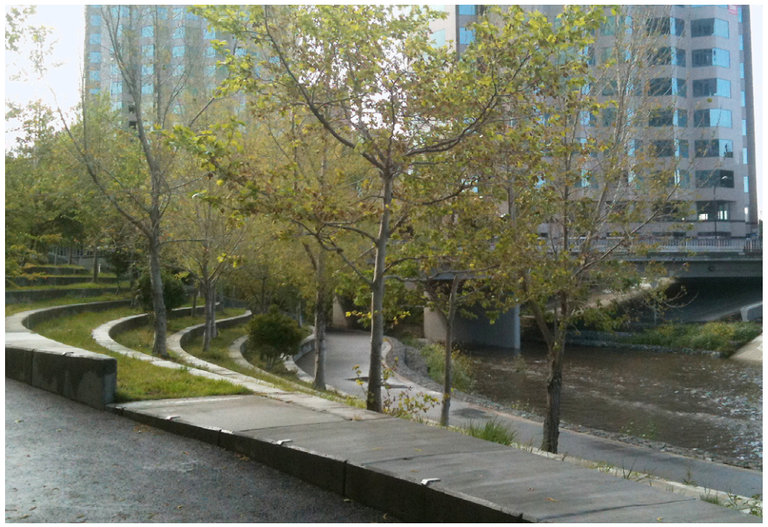
6. Bicycle Plan, Chapter 9 of the Transportation Element of the General Plan; http://planning.lacity.org/cwd/gnlpln/transelt/NewBikePlan/TOC_BicyclePlan.htm



28a. San Jose's Guadalupe River Park restoration project, showing bike/pedestrian path meandering alongside stepped berms



28b.



28c.

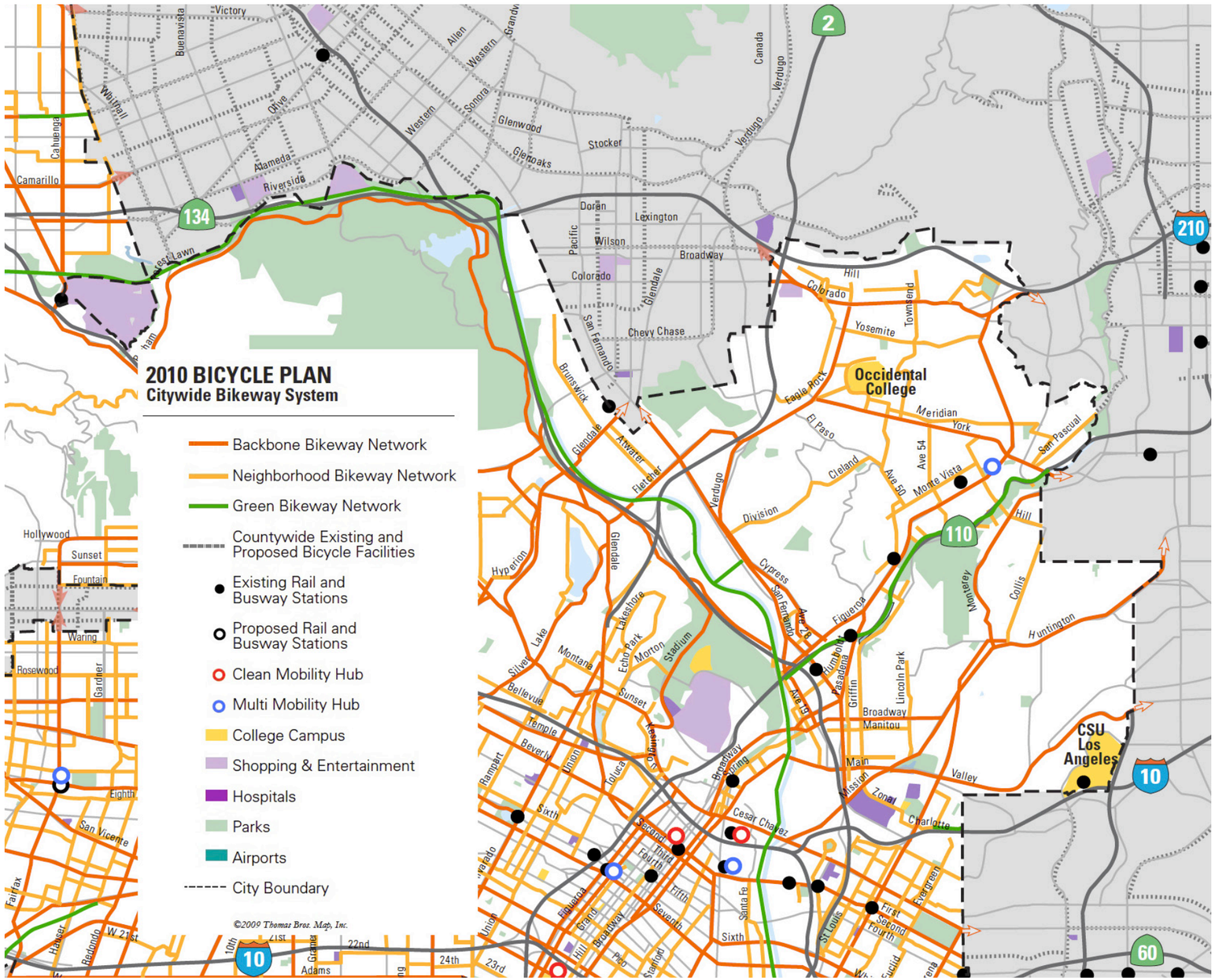
28d.

29. Bike route at Holly Street Bridge

for the Los Angeles Bureau of Sanitation. A massive concrete trash transfer structure will be removed to make room for the trail to reach San Fernando Road. From there, bicyclists will be able to connect to the Los Angeles River Bike Trail on the west side of the river. Gates will be installed at each end of the trail." Additionally there are proposed enhancements to bike path and pedestrian trails, including replacement of pedestrian bridges along the Arroyo Seco between Cypress Avenue and Avenue 64/Marmion Way, part of the Lower Arroyo Linkages project (at this printing there are no allocated funds nor a published timeline for these improvements).

At the north end of the Arroyo, there are a good selection of Class II bike lanes and Class III bike routes that lead south along the eastern side of the Arroyo, and there is a popular loop that runs around the Rose Bowl and the Brookside Golf Course. On the west side of the upper Arroyo there is also an enhanced Class III route that runs the length of Linda Vista Avenue from the 210 Freeway to the 134 (this connects as well to a section along Lida Street to Art Center's Hillside Campus).

Continuing south along the eastern side of the Arroyo along South Arroyo Boulevard, there currently is a class III bike route that the City of Pasadena ultimately plans to convert into a Class II bike lane, essentially extending the Class II bike lane the full distance from Oak Grove Drive north of the 210 to just south of the 134 Freeway (photo 29). From here it is a relatively straightforward ride along Arroyo Drive to York Boulevard and beyond to the Arroyo Seco Bikepath, however there is no official route in place at this time (South Pasadena is in the planning stages of a multi-use trail that would accommodate bicycles, to be situated along the east bank of the channel adjacent to the Arroyo Seco Golf Course and Lohman Lane; this would bridge most of the distance from Pasadena's proposed Class II bike lane to the northern terminus of the Arroyo Seco Bikepath, excepting a very short gap which will require the cooperation of multiple agencies to resolve, but hopefully will be seen as essential to the continuity of the system).



Los Angeles City Bike Plan (detail)

Bike Route Signage and Wayfinding:

It is difficult to make definitive recommendations on bike route signage and wayfinding without having all the particulars of the various plans finalized, but general issues can be addressed at this point.

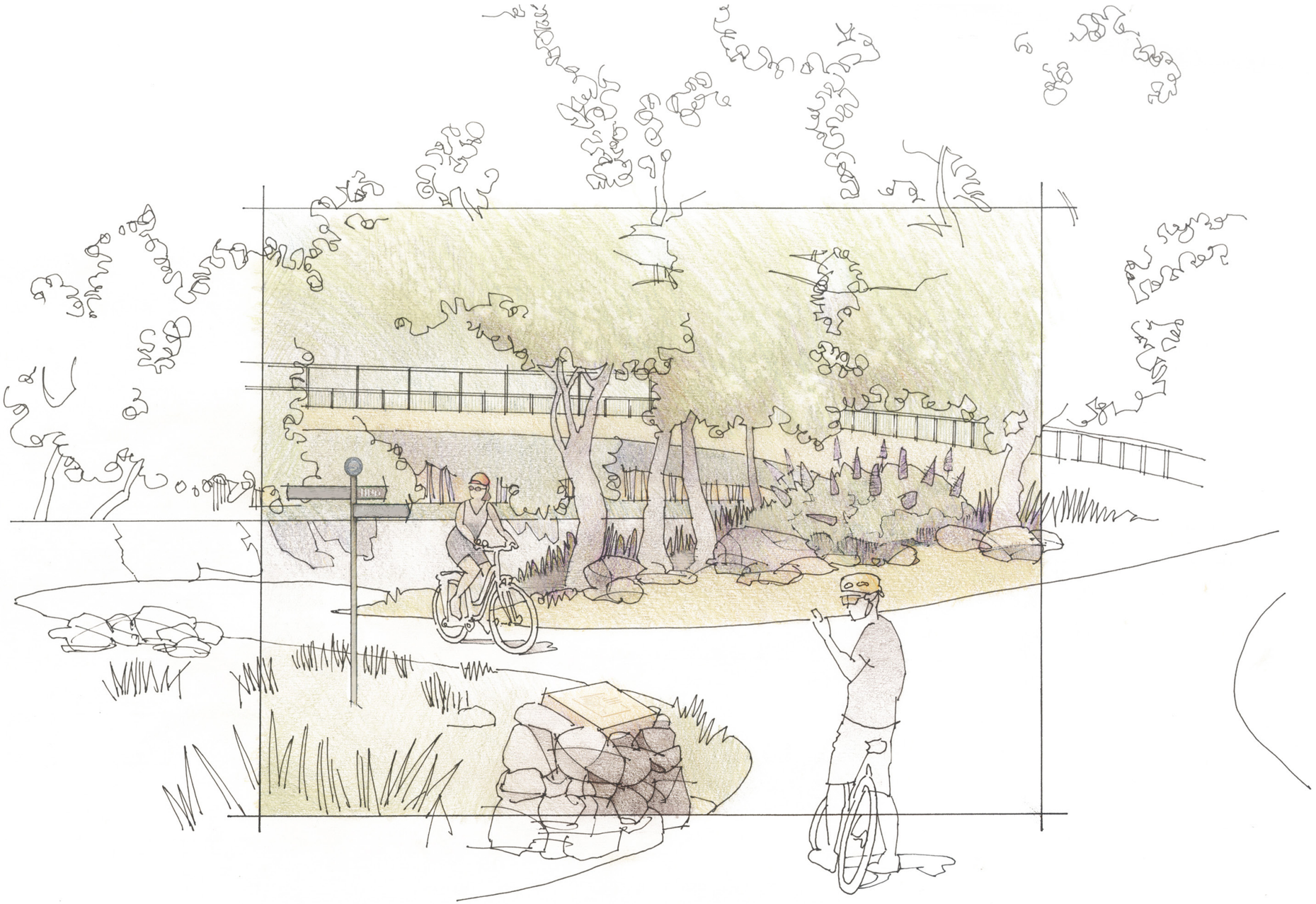
One of the problems of wayfinding for cyclists, different from that for motorists, is that even though bicycles are allowed on most streets, special bike routes, lanes and paths are the exception rather than the rule, and cyclists who prefer to ride only where such amenities exist need a clear understanding of the route through a given area. This is not a complex objective when such a route is a simple one that might not deviate from a particular roadway for miles at a time, however:

A. Because the bike routes through the Arroyo are not always so straightforward, maps– not typically part of bike route signage systems, will be very useful in preparing the rider for what's to come along the route. We recommend the judicious implementation of such maps, the execution of which could be handled differently as fits each condition. For example, maps along a bike path could be housed in a more substantial structure, one which may also contain appropriate interpretive information (see rendering on opposite page). Along the Arroyo Seco Bikepath, interpretive guides to wildlife, restoration efforts, or historical facts could be grouped with more pragmatic information about the route; maps for bike routes or lanes in more urban environments, for instance along Figueroa Street, could be more straightforward and even be affixed to the standards that support the typical periodic "bike lane" signs. QR codes located on these maps, as well as specialized apps, could provide further information for cyclists with mobile devices.

B. In addition to bike lane signs and in-street painted markers (which will be standard with any jurisdictional approach to implementation), directional signage adjacent to roadways with bike routes will be important to incorporate at major decision points, and messaging for such signs should be considered carefully to guide cyclists to and from the most logical destinations. Where appropriate, distances should be included on signs, as well as special rider considerations (steep grades, heavy traffic, etc.). Such signage should be placed at vertical heights most appropriate and visible to cyclists, and maps located at controlled intersections where cyclists would normally stop. We suggest at very least locating such maps at junctures between different bikeway networks, such as where the LA City Plan's "Backbone" and "Neighborhood" networks overlap.

C. Bike routes could also be shown on pedestrian maps of local areas, of the type discussed earlier under the Metro Gold Line section– this would help inform visitors of the extent of the bike route system, with the aim of encouraging greater bicycle use.

D. Any bike-sharing program, such as the one through Bike Nation currently proposed by the City of Los Angeles, should be considered in the planning of a wayfinding system for cycling: bike route maps at bike sharing kiosks should be coordinated with the latest bike route information, and sharing station locations should be shown on all maps within the system. The availability of mobile apps for updated sharing station information will be important so that cyclists can prepare during busy periods.



30. Sketch of bike path, east side of channel at Sycamore Grove Park pedestrian bridge, showing landscaping and signage designed to harmonize with the Arroyo's riparian environment

Sidewalk along 'Professor's Row', Sycamore Terrace, Highland Park

Pedestrian Rights-of-Way

Considering the visitor on foot in an environment dominated for decades by the automobile creates challenges and opportunities. Fortunately the historic character of the Arroyo Seco Corridor, as evidenced by its natural landscape and the unique and diverse cultural heritage of its people, has the potential to transcend the damage done by over-reliance on this one mode of transportation. The fact that there is an almost continuous string of parks (a legacy of the Arroyo's original conception by Charles Lummis and others as an urban parkland/nature preserve), some well-known (Elysian Park, for example) and others seemingly underutilized and often only glimpsed by passers-by on the Parkway (such as Hermon Park or the small Arroyo Seco park at Ave. 60), signifies a major opportunity for enrichment of the pedestrian experience. Also, one of the historic Route 66 business districts, Figueroa St. in HLP, could see real economic benefit from better walkability of its environs (rendering, opposite); this would help existing businesses thrive, with the synergistic effect of attracting new businesses to the area. In addition the accessibility of Metro's Gold Line provides an ideal link between the many diverse experiences and historic/cultural sites up and down the Arroyo. With all of these factors in its favor, there is every reason to believe that a more pedestrian-friendly environment will bring not only more enjoyment for visitors to the Arroyo Seco (and thus more visitors), but also lasting benefits for its residents.[7]

7. Wayfinding already exists for sections of Downtown LA. As well, a new system is planned for Pasadena; these guidelines should be considered as new signage is designed and implemented.

31. Sketch of Figueroa Street at Avenue 56 in Highland Park, showing an example of a pedestrian information stanchion on sidewalk and an historic marker on building

32. Key element of a map-based, pedestrian-oriented wayfinding system, materials are porcelain enamel and powdercoated steel

Pedestrian Signage and Wayfinding

A pedestrian-oriented wayfinding system provides an opportunity to forge a physical connection with the visitor– a map constructed of pleasingly tactile materials invites one to touch, reinforcing the sense that "you are here" (photo 32). Since the Arroyo Seco Corridor has become fragmented historically by the Parkway, the interaction with the elements of a wayfinding system, its materials and aesthetics can help to weave together these fragments, enriching the visitor's sense of place, as long as care is taken in the selection, design and placement of these elements.

Over the past 50 years most urban wayfinding has been designed for vehicular traffic, and most maps of cities focus on drivers, not walkers. Street signs are usually placed too high and are infrequently spaced; much existing signage is poorly designed and located. To properly address the pedestrian, we must first ask what is most needed. As pedestrians we need to be able to find our way with ease and confidence, to know the preferred walking routes to destinations, to know where it is safe to cross roadways, and to understand public transportation options and how to access them. We must also address the questions most pedestrians ask, such as "Where am I now?" and "How do I get where I want to go?" or "How far is it?" and "What else is in the area?"

A. Informative maps and easy to read directional signs should be installed at reasonable walking intervals and decision points. Walking times should be provided on maps and, where possible, also

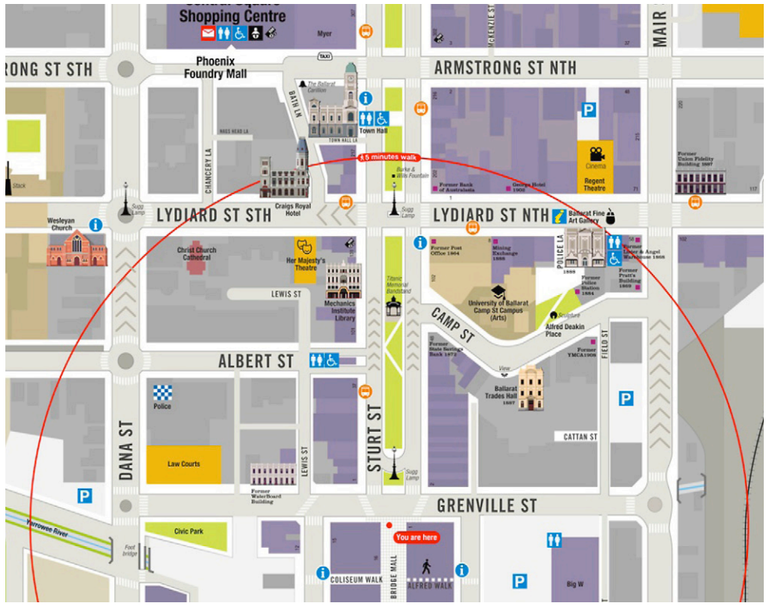
on directional signs. Pedestrian-oriented maps should show all of the important destinations within walking distance.

B. Our primary recommendation for pedestrian wayfinding is a map-based system, as this provides the most readily comprehended model for the understanding of an area, enabling the visitor to form a mental map. However, there are several important considerations involved in such a system:

1. Successful map design requires great care and clarity of expression– good typographic legibility, limited use of idiosyncratic icons, special care with color, contrast and scale. Maps are by nature abstractions of a physical space, but they should not be so abstract as to be difficult to comprehend; by the same token they should follow the dictum of progressive disclosure– a map that shows too large an area or too much information inhibits comprehension.

2. The orientation of maps should be toward the viewer, rather than "North to the top"; one of the most common mistakes in map-based wayfinding is improper orientation– a visitor may be unfamiliar with the way an area looks on a North-to-the-top oriented map, but can easily relate to a map that is oriented in the direction they are facing. Maps should always have a North directional arrow for comparison to a hand-held map, as well as a prominent "You Are Here" designation. If a hand-held map is provided as part of the system (and we would recommend that such maps be developed as part of a comprehensive visitor access guide), there should be consistent integration of design and infomation between the two formats. If a mobile app is developed, consistency in the design of its interface and graphics with the physical system will be required as well.

3. Distances are of primary concern; this can be indicated by mileage increments or walking time (i.e.15-minute radius; map, photo 33).[8]



33. Detail of map, showing destinations within a 15-minute walking radius

8. Herbes, Bruce, Wayfinding for Pedestrian in Urban Areas; http://www.sustainablemelbourne.com/visions/777/

34. Directional signage in powdercoated steel, Gasworks Park, Seattle WA

35. Bronze letters embedded in sidewalk paving, Little Tokyo, Los Angeles CA

C. Pedestrian directional signs (trailblazers, photo 34) should be located within at least 10 minutes' walk time of each other (closer in busy urban areas), and at critical decision points along the way; they could also indicate walk times to destinations. Signs should be located so as not to obstruct the pedestrian right-of-way, at a good height for pedestrian viewing, and situated clear of obstructions to allow for sufficient viewing from a distance.

D. Additional elements enhance the pedestrian experience adding richness, depth and a sense of discovery, as the visitor traverses from one point to another. This can be achieved in a number of ways from graphic elements imbedded in pavement or located elsewhere in the landscape to the creation of interesting pathways and rest spots to be explored along the route (photos 35-38).

E. Wayfinding elements, whether signs or maps, should be constructed of durable and easy to maintain materials. Cutting corners on the initial outlay always results in more money spent down the road in repairs and replacement. Durable materials that hold up under the elements also convey the best impression to visitors. Some of the materials we recommend for exterior wayfinding are:

Porcelain enamel - For both sign and map panels; this material is graffiti-resistant, easy to clean, light- and color-fast, can hold fine, crisp lines as well as reproduce photographic images beautifully. The material typically has a lustrous surface that is inviting to the touch. Porcelain enamel can be one of the more initially expensive processes available to the sign specifier, however its durability and overall performance makes it one of the most economical materials considering the extended lifespan it can give to wayfinding elements constructed from it (p. 28, photo 32).

Powdercoated steel or aluminum - For structural and decorative elements. This finish is electrostatically applied under special conditions, creating a very durable, consistent finish. Advantages are that coatings emit zero or near zero VOCs; can be applied much more thickly than conventionally-sprayed coatings without runs or sags; the overspray can be recycled, creating a near 100% efficiency of application; the process produces far less hazardous waste due to this efficiency; lastly powdercoated elements have fewer appearance differences between horizontally coated surfaces and vertically coated surfaces than conventionally-sprayed coatings (opposite, photo 34).

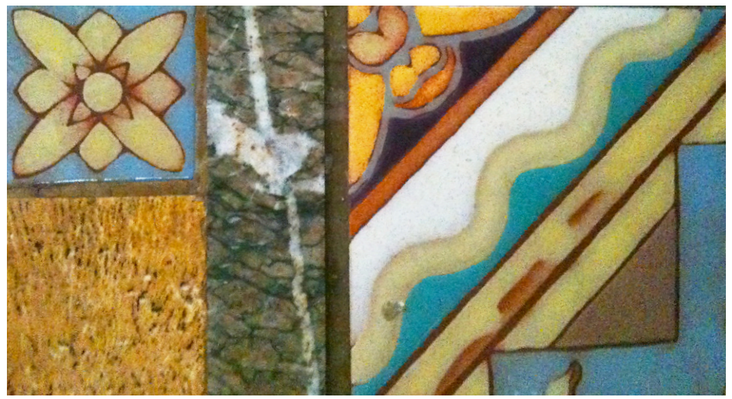
Bronze and brass alloys - These are time-honored materials that tend to improve with age and exposure to the elements; the natural patina that accrues is often burnished where handled, creating a sensuous quality that is impossible to achieve with lesser materials (opposite, photo 35, photo 36).

Glazed tile - While traditionally used as a decorative element, new advances in glazing technology and processes have created the ability to reproduce graphics with a great deal of accuracy, combining the traditional durability and aesthetics of this material with new design potentials (photos 37, 38).

F. Finally, street name signs should be installed in pairs at all intersections and be at the correct height and orientation, with legible fonts and good contrast so that the walker can determine where they are at any given time. Even though these signs fall under local jurisdiction, their consistent and proper implementation is of vital wayfinding importance.

36. Lettering affixed to railing, Guadalupe River Park, San Jose, CA

37. Broken tile mosaic, Gasworks Park, Seattle WA



38. Stone and tile detail, Union Station, Los Angeles, CA

Wrought iron and river rock entry gate at the Lummis Home

Wayfinding at Interpretive Sites

Most of the 30+ interpretive sites outlined in the ASPNSB's "Site Profile Draft Report" are unique enough to warrant handling way-finding on or around their premises in a case-by-case manner, but we recommend that certain elements remain consistent from one site to the next.

A. There ought to be at least one Arroyo Seco map that indicates the locations of the other interpretive sites in the network, as well as an enlargement that shows the specific locale and areas of interest within walking distance.

B. Interpretive information can be handled in any number of ways, and already exists for many of these sites. However, where such materials don't exist or are substandard, out-of-date or simply worn-out, new interpretive signage elements should be installed that will serve to link the sites within the Arroyo together through a fundamental vocabulary and design structure, with room for flexibility to reflect the specific needs of each site. Site specific designs can include references to the traditions of the Arroyo Seco, where appropriate, such as the Arts & Crafts movement, the natural riparian and hillside landscapes, Native American motifs, Latino traditions, historic Route 66 vernacular, etc.

C. Any such new elements that are proposed for an interpretive site should be well considered and designed, constructed of durable materials and with details that will hold up to the elements– nothing is more disheartening to see upon entering a site than interpretive signs that are rusty, falling apart or otherwise compromised (photos 39, 40). These signs should be considered the emissaries of the site, and as such their favorable impression on the public is of utmost importance (photo 41).

39. Poorly-detailed interpretive panel detached from rusty supporting structure

40. Applied vinyl die-cut letters delaminating from sign face

41. Well-detailed, constructed and maintained interpretive sign (porcelain enamel and powdercoated steel)

D. Some specific linkage to the overall interpretive system is recommended– this could be as simple as the inclusion of a symbol that links all Arroyo Seco sites, or perhaps one of a family of symbols that might be developed to denote the character of a particular interpretive theme that the site embodies. For instance, natural sites, such as parks or trails, can include an emblem or symbol that, in addition to signaling their relationship to the historic Arroyo Seco Corridor, might include a symbol from nature (something common to the natural landscape of the Arroyo, for example an abstracted oak or sycamore leaf).

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Directions in Color

A family of colors that is harmonious with its surroundings yet distinctive enough to be visually engaging is essential to the success of any wayfinding system. The rich Arts & Crafts history of the Arroyo Seco can provide much inspiration in this regard. These palettes should only be considered general guides, as proportion, materials, context and form all play a role in how color is perceived, and specific applications will determine actual selections. This page shows a range of vibrant, saturated hues that can be used in various proportions, combined with the muted palette of earth tones shown opposite. Notes on the inspirations for the colors are indicated below.

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1. William Wendt, 'Poppy Fields' c. 1905 2. Malibu Potteries, glazed tile c. 1930 3. J. A. Bauer, 'Monterey' glazed tableware c. 1935 4. William Wendt, 'Head of Amarillo Canyon' c. 1897-1901 5. Ernest A. Batchelder, 'Hunter' glazed tile c. 1920

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6. William Wendt, 'Arcadian Hills' c. 1910 7. Edgar Payne, Untitled (Eucalyptus Landscape) c. 1915 8. Marion K. Watchel, 'Summer Afternoon' c. 1920 9. Gladding, McBean glazed tile c. 1915 10. Granville Redmond, 'Poppy Field with Oaks and Lupines' c. 1910

Further Considerations

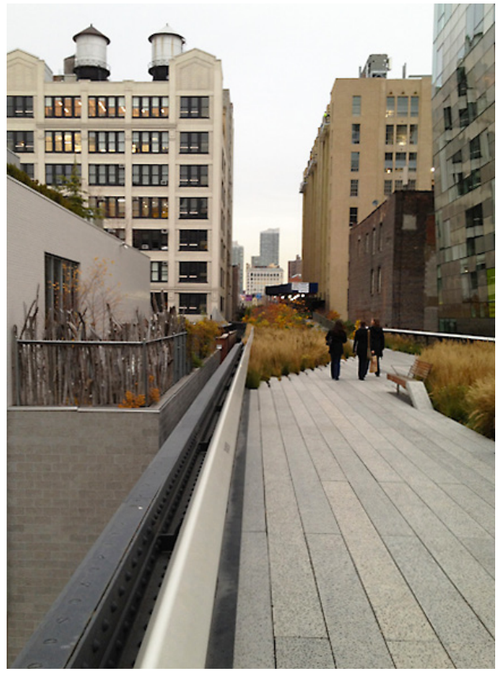
Parque da Juventude, Sáo Paulo, Brazil

Wayfinding Is More Than Signs

Landscaping, hardscape, pathways, site amenities and lighting all play a role in the success of a wayfinding system, although they are typically planned and budgeted for separately.

Indeed, all of these elements can be thought of as signs in that they lead the visitor's eye, promote awareness, communicate a sense of place, invite curiosity and often they inform. We recommend that all improvements to an area be considered holistically, as the best urban design creates synergies across disciplines. The images on the following pages are examples of the kind of comprehensive, coordinated planning and design that creates the best public spaces. These are not meant as specific design recommendations for the Arroyo Seco Corridor, but may be thought of as inspirational guideposts for the quality of design that is needed.

Defining a Path



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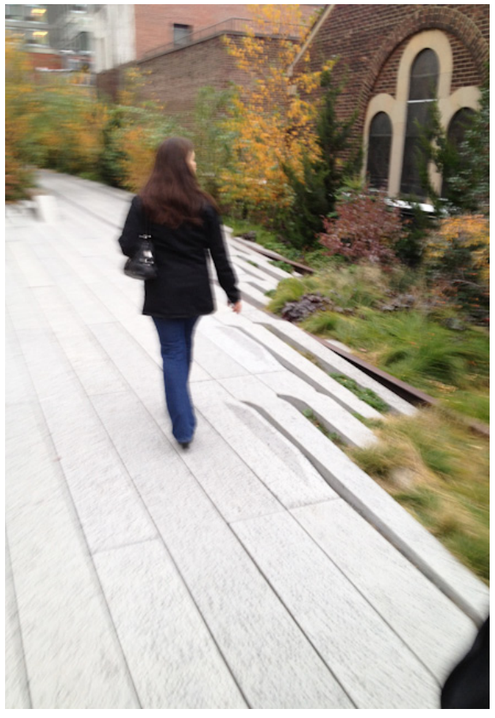
1. High Line Park, Chelsea District, NYC 2. Parc de la Ereta, Alicante, Spain 3. Gamble House steps, Pasadena, CA 4. Central Park, Playa Vista, CA 5. Parque da Juventude, Sáo Paulo, Brazil

Creating a desire . . .



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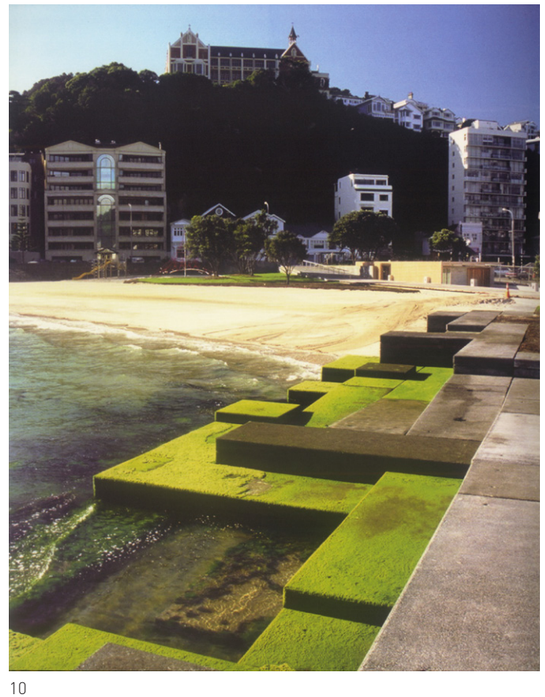
to explore . . .



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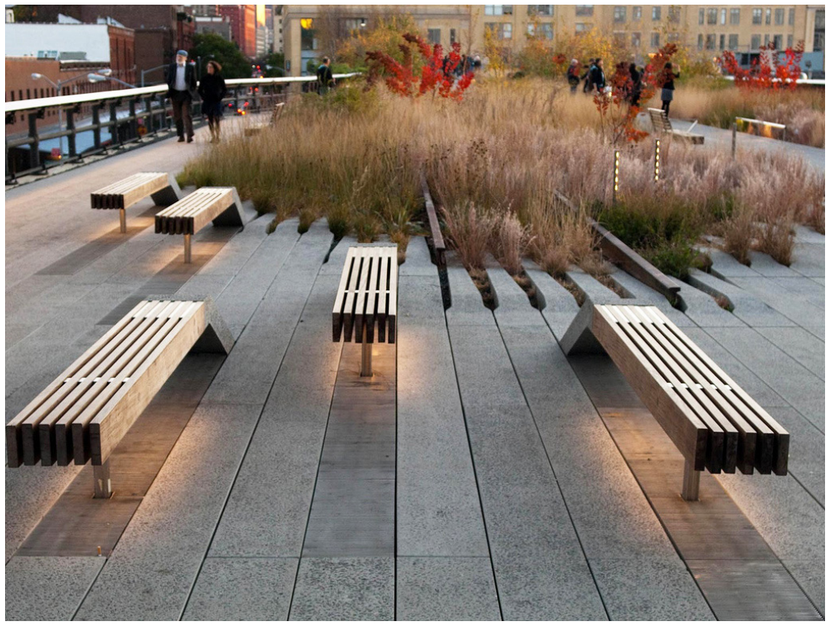
6. High Line Park, Chelsea District, NYC 7. Central Park, Playa Vista, CA 8. Thames Park, Oxford, UK 9. Zhong Shan Shipyard Park, Zhong Shan, China 10. Oriental Bay Enhancement, Wellington, New Zealand



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. . . and stay awhile.

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11. High Line Park, Chelsea District, NYC 12. Carnada Intervention, Locarno, Switzerland 13. Central Park, Playa Vista, CA 14. Battersea Park, Thames River, London, UK

Details

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15. Central Park, Playa Vista, CA 16. Market Square, Saxon-Anhalt, Germany 17. Kreuzlingen Hafenplatz, Kreuzlingen, Switzerland 18. Library Square, Los Angeles, CA 19. Rossio Square, Lisbon, Portugal 20. Cemetery for the Unknown, Hiroshima, Japan

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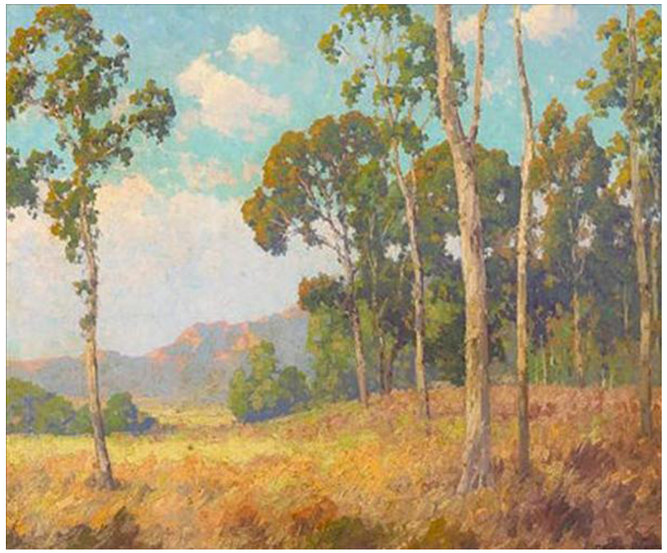
21. Thames Path, Vauxhall, London, UK 22. Chinatown Arts District, Chung King Road, Los Angeles, CA 23. An Eventful Path, Sydney Olympic Park, Sydney, Australia 24. Thames Path, London, UK 25. Thames Path, London, UK



These guidelines were created by **Treehouse Design Partnership**, a multi-disciplinary, collaborative design studio founded in 1994 by Jennifer Bass & Lance Glover, located in Culver City, California. Professional affiliations include the Society for Environmental Graphic Design (SEGD), the American Institute of Graphic Arts (AIGA), British Design & Art Direction (D&AD), and the U.S. Green Building Council (USGBC).

Treehouse is dedicated to creating high-quality functional design through environmentally sustainable processes.

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